

N.B.—All previous Syllabuses are Cancelled

1920=21.

PROSPECTUS OF
TEACHERS' TRAINING COURSES
AND LECTURES ON TEACHING

ALSO CONTAINING
SYLLABUS OF EXAMINATION
IN
VOICE CULTURE AND CLASS SINGING
FOR CHILDREN.



Royal Academy of Music,

YORK GATE, MARYLEBONE ROAD, N.W. 1.

INSTITUTED, 1822. INCORPORATED BY ROYAL CHARTER, 1930.

Patrons.

HIS MAJESTY THE KING.
HER MAJESTY THE QUEEN.
QUEEN ALEXANDRA.

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.
HER ROYAL HIGHNESS THE PRINCESS CHRISTIAN.
HER ROYAL HIGHNESS THE PRINCESS LOUISE (DUCHESS OF ARGYLL).

President.

H.R.H. THE DUKE OF CONNAUGHT AND STRATHEARN, K.G.

Vice-Presidents.

SIR GILBERT GREENALL, BART., C.V.O.
 THE RIGHT HON. THE VISCOUNT PORTMAN.
 ERNEST MATHEWS, Esq.
 LORD HAWKE.

Directors.

THE RIGHT HON. THE EARL OF MALMESBURY.
 CHARLES R. W. ADEANE, Esq.
 H. ENTWISLE BURY, Esq.
 PROFESSOR SIR JAMES DEWAR, LL.D., F.R.S.
 HENRY V. HIGGINS, Esq.
 CHARLES MORTIMER, Esq., J.P.
 SAXTON W. A. NOBLE, Esq.
 LEO F. SCHUSTER, Esq.
 HERBERT SULLIVAN, Esq.
 E. SOMERVILLE TATTERSALL, Esq.
 GEORGE G. T. TREHERNE, Esq.
 ROBERT WARD, Esq.

Committee of Management.

Chairman.—SIR EDWARD E. COOPER.
 PHILIP LESLIE AGNEW, Esq.
 OSCAR BERINGER, Esq., Hon. R.A.M.
 FREDERICK CORDER, Esq., F.R.A.M.
 COLONEL C. W. E. DUNCOMBE.
 LIEUT.-COLONEL A. FINLAY.
 FREDERICK GEORGE FITCH, Esq., J.P.
 FREDERIC KING, Esq., Hon. R.A.M.
 SIR ALEXANDER CAMPBELL MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.
 TOBIAS MATTHAY, Esq., F.R.A.M.
 H. W. RICHARDS, Esq., Mus.D., Dunelm, Hon. R.A.M.
 ALFRED J. WALEY, Esq.
 H. WESSELY, Esq., Hon. R.A.M.

Principal.

SIR ALEXANDER CAMPBELL MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

Secretary.

J. A. CREIGHTON.

SPECIAL TRAINING COURSE FOR TEACHERS. (MUSIC.)

1. This Course has been instituted to meet the requirements of the Teachers' Registration Council, under which from January, 1921, onwards the Register will be open only to those who are able to satisfy the Council in regard to their Academic and other professional qualifications.

2. Those desirous of being admitted to the Special Training Course must prove that they possess the requisite musical knowledge and attainments to enable them to profit from the various lectures. For this purpose an Entrance Examination will be held a few days before the commencement of each Term. It should be clearly understood that the lectures under headings II., III., IV., VI., VII. and VIII. (pages 4 and 6) are given entirely from the standpoint of *the teaching of these subjects to others*.

3. Those who are not already Students of the Academy but who may be admitted to the Course will be allowed the full privileges accorded to ordinary Students of the Academy, viz., attendance at the Orchestral Practices; Choral Class; Fortnightly Concerts, and all public Chamber and Orchestral Concerts. They will also have access to the Music Library.

4. Student-Teachers can take the Course in sections if preferred.

5. Visitors may attend any set of Lectures on payment of the appropriate fee.

6. All Student-Teachers take subjects I., II., III., IV. (1) and V. Those in Pianoforte take in addition IV. (2) and (3). Those in Singing take VI. instead of IV. (2) and (3). Those in Violin take VII. instead of IV. (2) and (3). Those in Organ take IV. (2) and (3) and VIII.

7. Attendance at not less than 75 per cent. of the general Lecture-Lessons and at all lectures devoted to *Teaching under Supervision* is obligatory.

8. Student-Teachers who have attended the above-mentioned percentage of the Lectures, and who satisfy their Professors as to their ability generally, will be recommended for a Certificate. In the case of illness the Lecturer will use his discretion as to making recommendations for the Certificate.

For Lecture Time-table, see pages 7 and 8.

SYLLABUS OF LECTURE-LESSONS.

I. Psychology in its Application to Music Teaching.

Michaelmas Term. Twelve Lectures by MRS. SPENCER CURWEN.

How Psychology helps the Teacher—Mind and Body—How we Learn—The Percept; the Mental Image; the Concept—Memory—The Preferred Sense—Imagination, Re-productive and Creative—Ideas and their Behaviour—Apperception—The New and the Old—How we Listen—Attention and Interest—Method—The Lesson and its Parts—Order and Manner of Presentation—Teaching Devices—Character Building—The Teacher's Responsibility.

II. Aural Training, Sight-Singing and Appreciation.

Michaelmas Term. Twelve Lectures by Dr. F. G. SHINN.

Lent Term. Twelve Lectures by Mr. ERNEST READ.

Summer Term. Twelve Lectures by Mr. STEWART MACPHERSON.

The objects and organisation of School Music Classes, and the importance of co-ordinating the whole of the musical activities of the School—General principles of Method in Teaching, and their application to Aural Training and Allied Subjects—The Fundamentals of Rhythm and Tonality—The Development of the pupil's sense of Pitch, Time and Rhythm—The correlation of these with Notation—The Teaching of Sight-Singing and Musical Dictation—Relative and Absolute Pitch—Key-relationship and Modulation—Elementary constructive work—Phrases and Sentences—Expression and "Nuance"—Improvisation of Melodies—The Study, upon an aural basis, of Intervals from a harmonic standpoint, of Simple Chord-progressions, and of Elementary Form—Consideration of the methods which may be employed to awaken the interest of pupils in Music as an Art, and to develop their appreciative powers—The Study of Special Musical Works from the imaginative, constructive and historical standpoints—Criticism Lessons by the Student-Teachers under supervision.

III. Voice-Culture, School Class-Singing and Conducting.

Michaelmas Term. Twelve Lectures by Mr. JAMES BATES.

Lent Term. Twelve Lectures by Mr. F. C. FIELD HYDE.

Summer Term. Twelve Lectures by Mr. HENRY BEAUCHAMP.

Principles of Class Teaching—The Teacher's qualifications and needs in Training—Problems of Class Management—Interest, Discipline, Individualisation, etc.—The Technique of Class Singing—Breathing, Range and Registers, Tone Quality, Flexibility, English Phonetics and Diction—Phrasing and Expression—Pitching keys from the Tuning Fork—The Memorising of Metronomic Rates—Blend and Balance in part-singing—The Art of Conducting—Choice and Study of Songs and Part-Songs for all grades of School Pupils.

IV. Lecture-Lessons in Pianoforte Teaching.

(1) Michaelmas Term. Twelve Lecture-Lessons by Miss SCOTT GARDNER on *The Teaching of Children*.

General principles of Method—How and in what order to present the Elements of Music to a child in a practical manner—The Instrument—Sound : Its Pitch, Quality and Duration—The Staff and Clefs,

with use of the various Staves—Intervals and Fingering—Key, Time and Rhythm—Phrasing and Elementary Form—Sight Playing and Simple Transposition—The relation of Ear-Training to the pianoforte Lesson—Criticism Lessons to be given by students under supervision.

(2) Lent and Summer Terms. Twelve Lecture-Lessons by MR. O. BERINGER.

Psychology in relation to Pianoforte Teaching—Method v. "Methods"—Technical exercises in the relation to Études—The selection and grading of Pianoforte Music for teaching purposes—Analysis of the works of the most important Pianoforte composers—The rendering of Ornaments—Fingering, Phrasing and Expression—Technique of Pedalling—Sight-reading, Memorising, Modulation, Transposition—Lessons given by members of the class under the supervision of the Lecturer.

(3) Lent and Summer Terms. Six Lecture-Lessons by Mr. FREDERICK MOORE in Lent Term and Six Lecture-Lessons by Mr. TOBIAS MATTHAY in Summer Term.

Practical application of the Laws of Psychology and Pupil Treatment.

Instruction in the Analysis of the Shape, Rhythm, Phrasing, and Technique of selected pieces from the aspect of performance.

The application of the Laws of Interpretation and Technique in teaching.

Aural Culture and the act of Attention, generally, as applied in Pianoforte teaching.

Instruction in Memorising and Playing from memory.

Experimental Teaching by the Class, Diagnosis and Correction of the causes of faults and the study of special teaching problems under the Lecturer's supervision.

V. Lectures in the History of Music:

Michaelmas Term. Four Lectures by Sir ALEXANDER C. MACKENZIE, Mus. Doc., on the Evolution of Music up to J. S. Bach.

Lent Term. Four Lectures by Dr. H. W. RICHARDS, on Musical History from 1650 to 1750, including the life works of Henry Purcell.

Summer Term. Four Lectures by Mr. FREDERICK CORDER, on the Life and Works of Wagner.

VI. Lecture Lessons in the Teaching of Singing.

Midsummer Term. Twelve Lecture-Lessons by Mr. J. FREDERICK KEEL.

Introductory—Organs employed in Singing—The art of breathing: its importance in the teaching of Singing—Breathing Exercises—Formation of the voice—Registers—Classification and compass of voices—Exercises for young students—Power, flexibility, attack, intonation—Diction in Singing—Phrasing—Expression—Tone colour—Rhythm—Time—Accent—Interpretation—Recitative—Various styles of works—Oratorio, Opera, etc.—Faults in Singing and how to overcome them—Temperament—Importance of good musical education and training.

Lessons given by members of the class under the supervision of the Lecturer.

Student-Teachers are invited to question the Lecturer on any of the above headings.

VII. Lecture-Lessons in Violin Teaching.

Midsummer Term. Twelve Lecture-Lessons by Mr. SPENCER DYKE.

Psychology in relation to Violin teaching—The advantages of early aural training—Instruction in the use of the various bowings, the left-hand technique, choice of positions and fingering—Independence of fingers—Relaxation and cultivation of ease and elimination of all unnecessary action—Interpretation—Phrasing—Expression—Tone production—The glissando—Memorising—Sight-reading—Advantages to be gained from Orchestral and Ensemble playing—Analysis of Methods, Schools of various nationalities, and exercises giving general principles as to their selection and grading—Also a short analysis of the works of the most important composers for the violin.

Criticism lessons to be given by students under the Lecturer's supervision, and the study of special teaching problems.

VIII. Lecture-Lessons in Organ Teaching.

Michaelmas Term. Twelve Lecture-Lessons by Dr. H. W. RICHARDS.

Lessons to a beginner—Technique of pedalling—Legato playing—Pianoforte technique as the basis of Organ playing—Independence of hands and feet—Phrasing and rhythm—General Management of Organ—Difference in Organs—Modern and ancient mechanism—Part playing and clear repetition—Choice of stops and stop changing—Cause and correction of faults—The building in relation to Organ playing—The literature of the Organ—Organ arrangements—The Organ as a solo or accompanying instrument.

Lessons given by members of the class under the supervision of the Lecturer.

N.B.—Classes of children will attend certain of the Lecture-Lessons for demonstration purposes.

SESSION 1920--1921.

DATES OF TERMS.

Michaelmas Term	...	September 20 to December 11.
Lent Term	...	January 10 to April 2.
Summer Term	...	May 2 to July 23.

FEES.

	£	s.	d.
Entrance Examination	0	10	6
	Per Term.		
Fee for the complete course (New Students)	10	10	0
" " " " (Students of the R.A.M. of	8	8	0
" two years' standing and over			

The course can be taken in sections if desired, at the fees named below, and **Visitors will be admitted to a single course of Lectures on payment of the appropriate fee.**

TERMINAL ARRANGEMENTS.

Michaelmas Term, 1920.

The Lectures to be attended in the various Subjects are given on page 3, paragraph 6.

Fees for
New Students.
£ s. d.

<i>Psychology in its application to Music Teaching</i> (Mrs. Curwen), Saturdays at 12	*2	2	0
<i>Aural Training</i> (Dr. F. G. Shinn), Wednesdays at 4.30	*3	13	6
<i>Voice Culture and Class Singing</i> (Mr. Jas. Bates), Saturdays at 10	*3	13	6
<i>The Teaching of Children</i> (Miss Scott Gardner), Wednesdays at 2	*3	13	6
<i>Organ Teaching</i> (Dr. H. W. Richards), Saturdays at 2	*3	13	6
<i>The History of Music</i> (Sir Alex. C. Mackenzie, Mus. Doc.), Wednesdays at 3.15	*1	1	0

D. Shinn
LENT TERM, 1921.

<i>Aural Training</i> (Mr. Ernest Read, A.B.A.M.), Wednesdays at 4.30	*3	13	6
<i>Voice Culture and Class Singing</i> (Mr. Field Hyde), Saturdays at 10.20	*3	13	6
<i>Pianoforte Teaching</i> (Mr. Oscar Beringer, Hon. R.A.M.), every alternate Saturdays at 2	*1	16	9
(Mr. Fredk. Moore, F.R.A.M.), every alternate Saturdays at 2...	*1	16	9
<i>History of Music</i> (Dr. H. W. Richards) Wednesdays at 3.15	*1	1	0

SUMMER TERM, 1921.

<i>Aural Training and Appreciation</i> (Mr. Stewart Macpherson, F.R.A.M.), Wednesdays at 11.45	*3	13	6
--	----	----	---

	£	s.	d.
<i>Choral Singing and Conducting</i> (Mr. Henry Beauchamp, Hon. R.A.M.), Wednesdays at 3.15	*3	13	6
<i>Singing</i> (teaching of) (Mr. J. Frederick Keel), Saturdays at 11.30	*3	13	6
<i>Violin Teaching</i> (Mr. Spencer Dyke), Saturdays at 12 ...	*3	13	6
<i>Pianoforte Teaching</i> (Mr. Oscar Beringer, Hon. R.A.M.), alternate Saturdays at 2	†*1	16	9
(Mr. Tobias Matthay, F.R.A.M.), alternate Wednesdays at 6.45 p.m.			
<i>History of Music</i> (Mr. Frederick Corder, F.R.A.M.), Wednesdays at 4.30	*1	1	0

* Students of the R.A.M. of two years' standing and upwards who take the course in sections are allowed a reduction of 10s. 6d. per section on the above fees.
 † Two courses bracketed together form a single section.

It is not considered advisable for Students of the R.A.M. to take the Teachers' Course until their normal training at the Academy is finished. (See paragraph 2, page 3.)

TEACHERS' TRAINING COURSE IN ELOCUTION.

LECTURE-LESSONS IN THE TEACHING OF ELOCUTION.

Lecturers.

ACTON BOND, Hon. R.A.M.
 Miss ANNIE M. CHILD, F.R.A.M.
 Miss KATIE THOMAS, F.R.A.M.

I. Psychology in its Application to Teaching.

How Psychology helps the Teacher—Mind and Body—How we Learn—The Percept; the Mental Image; the Concept—Memory—The Preferred Sense—Imagination, Reproductive and Creative—Ideas and their Behaviour—Apperception—The New and the Old—How we Listen—Attention and Interest—Method—The Lesson and its Parts—Order and Manner of Presentation—Teaching Devices—Character Building—The Teacher's Responsibility.

II. Physiology of the Voice, Etc.

Physical Culture—Breathing—Organs employed—Resonance—Articulation—Speech—Enunciation and Pronunciation—Formation of Vowel and Consonantal Sounds—How to train the Ear—Technique of Expression by the Emission of Vowel and Consonantal Sounds—How to correct imperfect Foreign and Provincial vowels and consonants—Method of speaking in Class Room and Hall—The Study of Inflection, Emphasis, Variety of Tone and Pause as a means of expression.

Demonstrations and Criticism Lessons by Student-Teachers under supervision.

III. Technique of Elocution and Diction, both for Speaking and Singing.

The treatment of Inversions, Parenthesis, Refrain, Quotations, Rhyme, Rhythm, Phrasing—The Cultivation of the Imagination and the Art of Facial Expression—The Art of Gesture—Different treatment of Lyrical, Dramatic, Narrative, Reflective and Character Poems—Extracts from Prose Works—How to Memorize, both for children and adults—Importance of Sight-reading—Selection of pieces for teaching all grades of Pupils and how to arrange a programme—The difference in teaching large and small classes—Where Recitation ends and Drama begins.

Demonstrations and Criticism Lessons by Student-Teachers under supervision.

IV. The Presentation of Plays in Schools.

How to present Plays and Scenes from Plays in Schools and Institutions—The Treatment of Shakespeare, Old Comedy and Miracle Plays, etc.

Demonstrations and Criticism Lessons by Student-Teachers under supervision.

Sections II., III. and IV. will be given each term and will be taken in rotation by Miss Child, Miss Thomas and Mr. Bond.

V. Historical Lectures.

One Lecture on the History of Prosody up to modern times ; Two Lectures on the broad principles of Applied Elocution ; and One Lecture on the History of Elocution and Oratory and the Evolution of Drama, will be given each term, the Lecturers being Miss Katie Thomas, F.R.A.M., Miss Annie M. Child, F.R.A.M., and Mr. Acton Bond, Hon. R.A.M.

The Course can be taken in sections if desired, at the fees named below.

Visitors will be admitted to any single course of Lectures on payment of the appropriate fee.

FEES.						£	s.	d.
Entrance Examination	...	...	...	...	...	0	10	6
						Per Term.		
<i>For the complete course</i> (New Students)	...	...	...	...	...	10	10	0
" " " " (Students of R.A.M. of two years' }	...	...	...	...	...	8	8	0
standing and over	...	...	...	...	...

Fees payable if Course is taken in separate sections:—

	£	s.	d.
<i>Psychology in its Application to Teaching</i> (Mrs. Curwen), Saturday, at 12 (Michaelmas Term only)	*3	13	6
<i>Physiology of the Voice</i> (each term)	*3	13	6
<i>Technique of Elocution</i> (each term)	*3	13	6
<i>The Presentation of Plays in Schools</i>	*3	13	6
The above three sections will be given in rotation by			
Miss Thomas, Wednesdays, at 5 p.m.			
Miss Child, Saturdays, at 10 a.m.			
Mr. Bond, Mondays, at 5 p.m.			
<i>Historical Lectures</i> (each term)	*1	1	0

* Students of the R.A.M. of two years' standing and upwards who take the course in sections are allowed a reduction of 10s. 6d. per section on the above fees.

Courses in Voice Culture and Class Singing in preparation for the following Examination in those subjects are given each term, particulars of which will be found on page 11 of the following Syllabus of Examination in Voice Culture.

SYLLABUS OF EXAMINATION IN VOICE CULTURE AND CLASS SINGING.

1. An Examination of Teachers, or of those who wish to become Teachers, of Voice Culture and Class Singing for Children, will be held at the Royal Academy of Music, London, in July and during the Christmas Vacation. This Examination will be open to all persons irrespective of age and whether educated at the Academy or elsewhere. Candidates thereat will be required to pass to the satisfaction of the Board of Examiners in the subjects and tests herein stated, or such portions of them as the Examiners may deem sufficient.

2. Intending Candidates must enter their names upon a form which must be forwarded, together with the fee, so that they may be received by the Secretary of the Royal Academy of Music, York Gate, Marylebone Road, N.W., on or before the 25th June for the July Examination, or the 15th November for the Christmas Examination. The fee payable is three guineas.

3. Any Candidate failing to attend the Examination at the time appointed will forfeit the fee—except in cases of serious illness, notified to the Secretary at least three clear days before the time appointed for examination, and verified by a medical certificate. In such cases a portion of the entry fee may, at the discretion of the Committee, be transferred to the following Examination. In all other cases of re-entry the full fee must be paid.

4. Successful Candidates will receive a Certificate, signed by two Examiners and by the Chairman or Principal of the Royal Academy of Music, to the effect that they are considered qualified to undertake the Cultivation of Children's Voices and the Teaching of Class Singing. Such Certificate will not entitle the holder to add any letters to his or her name.

5. Candidates obtaining an aggregate of 90 per cent. of marks or upwards will be awarded an Honours Certificate.

6. In order to pass, Candidates are required to obtain at least 75 per cent. of the marks obtainable in *each* branch of the Examination—oral and written. Candidates who already hold any of the following British distinctions are exempt from the paper work (Sec. E), viz., Mus. Doc., Mus. Bac., F.R.A.M., A.R.A.M., L.R.A.M., F.R.C.O., and A.R.C.O.

7. Those who succeed in the practical branch, but fail in the paper on Rudiments, will be permitted to attend for re-examination at *either* of the next two periods, but not *both*, in that branch only, on payment of a further fee of one guinea; but if they then fail they must undertake the whole of the Examination and pay the full fee should they again become Candidates.

8. Those who succeed in the Rudiments paper, but fail in the practical branch, will, if they become Candidates at *either* of the next two periods (not both), be exempt from again working the paper. The full fee, however, will be payable, and Candidates claiming such exemption must make their claim on the entry form.

9. The Boards of Examiners will be constituted from the following: JOHN E. BORLAND, Esq., Mus. D. Oxon.; STEWART MACPHERSON, Esq., F.R.A.M.; H. W. RICHARDS, Esq., Mus. D. Dunelm, Hon. R.A.M.; ARTHUR SOMERVELL, Esq., Mus. D. Cantab.

10. The Committee of Management reserves to itself the right of varying the Boards of Examiners and of appointing Examiners in addition to those herein specified, should occasion arise.

Lecture-Lessons in Voice Culture, Class Singing, &c.

Lecture-Lessons in preparation for the above Examination are given on Saturdays at the Royal Academy of Music, as under—

- (i) In Voice Culture, Class Singing, and Rudiments of Music, by Mr. James Bates, from ~~9-10~~ 10-11.
- (ii) In Sight Singing and Ear Training, by Mr. Field Hyde, from 11.30—12.30.

The fee payable for the double Course is £5 5s. per term, or, for either Course separately, £3 3s. per term.

The Examination is not restricted to those who have been trained at the R.A.M., but is open to all persons without limit of age, who desire to prove their efficiency in the subjects covered by the Syllabus.

SYLLABUS.

(4) Voice Culture and Class Singing. (*Vivâ Voce*.)

(1) Simple questions on the organs employed in singing, and on their respective functions in the use of the voice. Breathing. Resonance. "Head Voice," "Chest Voice," and registers. Compass of children's voices. Principal attributes of pure vocal tone, and how to acquire them. Faults in voice production, and how to correct them. Causes of and cure for flat and sharp singing. Vowels. Consonants. Enunciation. Elocutional phrasing. Expression as illustrating light and shade, rhythm and mood. Balance and blend of voices in part singing. How to treat children said to have "Tone Deafness" and "Bad Ear," or "No Voice." "Break" of voice.

(2) Questions on Class Management; Sight-reading; Vocal Exercises; Conducting (beating time); and on the teaching of three Unison Songs, two rounds or canons, two two-part songs and two three-part songs, all chosen by the Candidate and previously prepared. (Copies of such music must be brought by each Candidate.)

(3) To use a C tuning fork and give any key note required from it.

Maximum Marks, 100.

Candidates must gain not less than 75 marks to pass.

(B) Sight Singing. Tonic Sol-Fa and Staff Notations.

(1) To sing diatonic and easy chromatic passages, which may modulate to the dominant, sub-dominant and relative minor keys.

(2) To sing a test in any form of the minor mode.

(The above tests to be sung to the Examiner's pointing on the Tonic Sol-fa Modulator.)

(3) To point on the Modulator and Sol-fa from memory one unison song, selected by the Examiner from the three prepared by the Candidate.

(4) To monotone to Time names (taa, taa tai, &c.) or to "laa," a passage containing any common divisions of the beat in simple or compound times.

(5) To sing at sight from Tonic Sol-fa and from Staff notations, not more than two tests in Time and Tune combined, containing diatonic and easy chromatic passages. These may modulate to the dominant, sub-dominant, and relative minor keys, and may include any common

divisions of the beat in simple or compound time. (Each test must be sung to Sol-fa syllables, and to "laa.")

(N.B.—Satisfactory intonation is essential to success in this branch of the examination.)

(C) **Ear Tests.**

(1) To imitate short passages sung or played by the Examiner.

(2) To write from Dictation in Tonic Sol-fa or on the Staff with G clef, a simple melodic passage of not more than four bars, which may modulate to the dominant, sub-dominant, or relative minor. The key-chord will be named and played, and the test, which may be in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, or $\frac{6}{8}$ time, will be played through not more than three times by the Examiner.

(D) **Blackboard Exercises.**

(1) Passages from Tonic Sol-fa for a Class translated into Staff notation, and from Staff notation into Tonic Sol-fa.

(2) Time and Tune Exercise, in Staff notation, illustrating points suggested by the Examiner.

Maximum marks, 100.

Candidates must gain not less than 75 marks to pass.

(E) **Rudiments of Music.**

Paper Work. 2 hours.

Questions on notes, dots, and rests. The staff, with treble and bass clefs. Scales and key signatures. The technical names for the degrees of the scale (tonic, &c.). Intervals and their inversions. Time; time signatures. The meanings of terms and signs in vocal music. Triads (as separate chords). Transposition and barring of given passages.

Maximum marks, 100.

Candidates must gain not less than 75 marks to pass.

Copies of the papers set in 1908, 1909, 1910, 1911, 1912, 1913, 1914, 1915, 1916 and 1917 can be supplied on receipt of remittance at the rate of sixpence for each paper.

June, 1920.

EXAMINATION IN VOICE CULTURE AND CLASS SINGING FOR BOYS AND GIRLS.

LIST OF SUCCESSFUL CANDIDATES.

ALLSOP, ANNIE WINIFRED	Paddington	1916
BAINS, WALTER	Stroud Green	1910
BATES, CONSTANCE	Paddington	1917
BATES, FRANK WILMENT (Honours)	Wimbledon Common	1908
BAYNES, JESSIE E.	Forest Gate	1911
BOVELL, JOHNSON OLIVETTE	Fulham	1917
BOWDLER, GERTRUDE DICCONSON	Berkhamstead	1908
BOWE, MAUD ELIZABETH	Forest Hill	1917
BOWERS, ALICE M.	High Wycombe	1913
BOWMAN, ISABELLA	Ilford	1910
BOWMAN-SMITH, MURIEL	Reading	1918
BRADFIELD, FLORENCE M. C.	Bristol	1910
BROCKMAN, IRENE	Bloomsbury	1917
BROOKS, FRANCIS THOMAS	Clapton	1917
BRYANT, EVELYN R.	Chiswick	1910
BUTLER, ROSE	Belvedere	1909
CALLAN, LILIAN FLORENCE	Leyton	1912
CANNING, FRANCIS W.	Sutton	1913
CARDEN, WINIFRED MARY	Wimbledon	1917
CARRICK, ERNEST F. P. (Honours)	Bromley, Kent	1908
CHAPMAN, ETHEL	South Shields	1910
CHAPMAN, ETHEL F. M.	Lee	1919
CHEETHAM, LUCY (Honours)	Ilford	1912
CLARKE, CHARLOTTE P. G.	Lee	1918
CLAYSON, MRS. RUSSELL	Hornsey	1913
COLLIER, ALFRED J.	Ilford	1910
COOK, EVELYN (Honours)	Barnet	1918
COOK, LUCY E. M. (Honours)	Upper Clapton	1914
COOPE, KATHLEEN (Honours)	Maida Vale	1913
COTTINGHAM, FLORENCE C.	Wokingham	1909
COUPE, MARY EVA	Skegness	1917
COWLEY, ERNEST ALFRED (Honours)	Harrogate	1911
DALE, DOROTHY (Honours)	Roehampton	1914
DAVIDSON, WILLIAM C. (Honours)	Belfast	1913
DIXIE, FREDERICK WILLIAM (Honours)	Dollis Hill	1918
DIXON, FLORENCE MAY	Barnard Castle	1912
DONN, WINIFRED E. (Honours)	Croydon	1910
DUGDALE, KATE JANE (Honours)	Gravesend	1908
DUGDALE, LOUISE ZILLIAH (Honours)	Forest Gate	1912
DUNCAN, CHARLES HENRY STUART	Wealdstone	1908
DUNHAM, EDITH MARY	Norwood	1911
EASSON, JAMES	Perth	1918
EDKINS, FANNY WINIFRED	Finchley	1919
EDMONDS, ELLEN J.	Ilford	1914
EDWARDS, M. DALLAS	Wimbledon	1909
EDWARDS, R. THOMPSON (Honours)	Liverpool	1909
ELLIOTT, ROBERT BERNARD	South Hackney	1909
ELLIS, ETHELWYN H.	Leicester	1911
EMERY, JOAN	Finchley	1916
EVANS, FLORENCE	Wood Green	1913
EVANS, MARGARET (Honours)	Barmouth	1910
FAGAN, THEODORA MARY	Berkhamstead	1909
FERGUSON, JEAN D. (Honours)	Glasgow	1912
FINCH, ELSIE	Cambridge	1916
FLOWER, ALFRED (Honours)	Enfield	1911
FOX, ESTHER JANE	Forest Hill	1908
FURZE, BESSIE	Newcastle-on-Tyne	1910
GALE, EDITH D.	Leytonstone	1913
GASS, IRENE ELSIE	Gloucester	1910
GIBSON, MARY (Honours)	East Dulwich	1915

LIST OF SUCCESSFUL CANDIDATES—*continued.*

GODFRAY, VIOLET	Jersey	1912
GOWERS, GRACE L.	Hoddesdon	1913
GREATHEAD, LUCY BEATRICE	Maida Vale	1912
GREENFIELD, MARJORIE	Elie	1918
HAGGIS, FREDERICK CHARLES	Streatham	1908
HALLEY, ISABEL M.	Southampton	1915
HAMILTON, MARY	Roehampton	1914
HANCOCK, ELSIE L.	Weston-super-Mare	1918
HANDLEY, JESSIE BARRETT	Hampstead	1908
HARRISON, WINIFRED M.	Ilford	1918
HART, LEONARD	Bayswater	1911
HARVEY, ALFRED HENRY (Honours)	South Ascot	1914
HASTINGS, RUTH	Edinburgh	1916
HILEY, VIOLET	Sutton	1915
HILL, MARY	Newbury	1910
HOGAN, MARY AGNES (Honours)	Roehampton	1914
HOGG, MAUDE HELEN MARR	Muswell Hill	1910
HOLLOWAY, EDITH GWEN	Bromley	1917
HOWSHIP, ALICE E. (Honours)	Forest Gate	1914
HUGHES, HELEN	Helensburgh	1913
HUTCHINSON, DORIS M.	Bayswater	1913
IVIMEY, LILIAN TOSHACH (Honours)	Tottenham	1908
JACKMAN, EDITH E. (Honours)	Blackheath	1910
JAMES, MARIAN GWENDOLINE	Clapham	1919
JARVIS, DOROTHY M. (Honours)	Stamford Hill	1918
JESSON, HELEN BEATRICE M.	Streatham	1910
JOHNSON, AMY BLYTH	Surbiton	1908
JONES, LEONORA ROSALIND	Helensburgh	1914
JOUBERT, ALETTA M.	S. Africa	1917
KELSON, JOSEPH D. (Honours)	Rotherham	1909
KIRKPATRICK, BRENDA	Acton	1918
KNAGGS, MARGARET (Honours)	Golder's Hill	1911
LANG, JAMES	Glasgow	1919
LAWTON, ANNIE (Honours)	Newcastle-on-Tyne	1913
LAYCOCK, NEWTON (Honours)	Sunderland	1908
LEE, MAGGIE	Stroud Green	1911
LEMMER, JULIUS B.	Maida Hill	1914
LINDSAY, THOMAS EDWARD	Caterham Valley	1908
LINDSEY, DOROTHY M.	Pitney	1916
MADDEN, RUTH	Clapham Park	1910
MALCOLM, PHYLLIS MAUD	Holloway	1910
MARSDEN, JESSIE (Honours)	Gravesend	1908
MARTIN, ETHEL	Salisbury	1917
MAYS, FLORENCE	Hampstead	1911
MCCLEARY, HENRY	Newry	1910
McLAREN, EVA MABERLY	Cheltenham	1906
MILLS, NELLIE (Honours)	Leicester	1911
MILTON, MARGARET EVELYN CURWEN	Slough	1919
MINNITT, KATHARINE E.	Mansfield	1911
MOFFAT, BARBARA D. G.	Hornsey	1910
MOORE, HILDA (Honours)	Rugeley	1909
MORLEY, MARION ADA (Honours)	Epsom	1914
MURPHY, ELIZABETH S. A.	Highgate	1910
MURPHY, KATHLEEN F. (Honours)	High Wycombe	1914
MURRAY, OLIVE MURIEL (Honours)	Newcastle-on-Tyne	1912
NEAVE, LYLE	Croydon	1918
NICHOLLS, GEORGE W. (Honours)	East Ham	1913
NICHOLSON, DAVID	Tunbridge Wells	1908
NICOLL, JEAN	Ilford	1910
PALMER, FRANCES ELEANOR	Bath	1912
PARKHURST, CONSTANCE M. R.	Westerham	1908

LIST OF SUCCESSFUL CANDIDATES—continued.

PARKINSON, MARY WHARTON	Newcastle-on-Tyne ..	1909
PEAKE, GEORGINA WINIFRED	Hampstead ..	1919
PEARSONS, ALBERT JOHN (Honours) ..	South Hackney ..	1908
PERRY, CONSTANCE (Honours)	N. Kensington ..	1914
PERRY, HORACE G. (Honours)	Ponders End ..	1911
POULTON, FRANCIS WILLIAM	Hounslow ..	1919
POWELL, ANNIE GERTRUDE	Streatham ..	1916
PRICE, KATIE	Burton-on-Trent ..	1915
PUTTICK, WALTER GAYLER (Honours) ..	Forest Gate ..	1912
RACKHAM, ARTHUR CYRUS	Harrow Weald ..	1908
RAMSDEN, ALICE FRIDA	Bath ..	1916
RAVENHILL, FREDERICK	Isleworth ..	1909
REED, EDITH M. G.	Hornsey ..	1910
REEVES, MARGARET	Rudgwick ..	1911
RICHARDSON, MABEL	Sleights ..	1916
RIMMINGTON, VERA	Crouch End ..	1918
ROGERS, JOAN	Stoke Newington ..	1916
SANDERS, AGNES ALFRIEDA	Hampstead ..	1916
SARLL, WINIFRED MARGARET	St. John's Hill ..	1909
SATCHWELL, RENÉE	Aylesbury ..	1919
SHIPWAY, DAISY M. PROWSE	Grantham ..	1914
SISTER CECILIA (MARY O'ROURKE) ..	Highgate ..	1910
SKINNER, ARTHUR	Northumberland Park ..	1909
SOGA, JESSIE M.	Glasgow ..	1910
SPENCER-JONES, ERNEST	Hurstpierpoint ..	1916
SPILES, EDITH	Chelmsford ..	1914
STIMSON, CLARA	Wimbledon ..	1908
STORK, ARTHUR IGNACE (Honours) ..	Bratford ..	1911
STRANG, EDGAR PERCIVAL (Honours) ..	Upper Tooting ..	1908
STUART, FLORENCE LOUISE (Honours) ..	Kinnaird High Sch., Lahore ..	1916
SULLENS, GERTRUDE (Honours)	Wood Green ..	1912
SUTHERLAND, AGNES L.	Monkseaton ..	1913
SYNER, KATE (Honours)	Golders Green ..	1916
TALBOT, KATHLEEN HAYWARD	Levton ..	1912
THOM, HARRY ERNEST (Honours)	Hull ..	1911
TIMSON, MARY M.	New Cross ..	1912
TODD, OLGA CHRISTINE	Derby ..	1918
TOPLIS, ELSIE M. (Honours)	High Wycombe ..	1915
TREGALE, ETHEL DOROTHY	Hampstead ..	1916
TRIMMINGHAM, R. ETHEL	Brighton ..	1916
TUDDENHAM, ELSIE	Uxbridge ..	1912
UPTON, FREDERICK RUFFORD	Hull ..	1911
VALANTINE, CATHARINE R.	Hampstead ..	1908
VICKERS, CARRIE MAY	Hove ..	1918
WATSON, EDITH L. (Honours)	Thornaby-on-Tees ..	1913
WATSON, GERALD WILLIAM	Walton-on-Thames ..	1909
WATTON, MARGARET VICTORIA	Weston super-Mare ..	1918
WEBSTER, MARGARET (Honours)	Paddington ..	1916
WELCH, LUCY MAUD	Stamford Hill ..	1915
WHISH, NANCY	Ashford ..	1917
WHITELEY, ARTHUR ERNEST	Castle Douglas ..	1909
WILKINSON, ELIZABETH H. (Honours) ..	Maida Hill ..	1911
WILLMOT, HENRY CRUSE	Tunbridge Wells ..	1909
WILSON, MAISIE B.	Maida Vale ..	1911
WINSTANLEY, GERTRUDE MARY	Manchester ..	1918
WOOD, ADA FLORENCE	Bourne End ..	1917
WOOD, DORIS B.	Gerrards Cross ..	1912
WOOD, MARY FRANCES	Bayswater ..	1917
WOODS, KATE E.	South Tottenham ..	1913
YOUNG, WINIFRED ETHEL	Middlesborough ..	1918

1909
1919
1908
1914
1911
1919
1916
1915
1912
1908
1916
1909
1910
1911
1916
1918
1916
1916
1909
1919
1914
1910
1909
1910
1916
1914
1908
1911
1908
1916
1912
1913
1916
1912
1912
1911
1908
1918
1913
1904
1918
1916
1915
1917
1909
1911
1909
1911
1918
1917
1912
1917
1913
1918









